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THOMAS, GEORGANNE SPRUCE. "Summer Run." [A standard eight millimeter motion picture film of the dance is available for consultation at the Walter Clinton Jackson Library at The University of North Carolina at Greensboro.] (1971)
Directed by: Miss Virginia Moomaw. Pp. 21.

"Summer Run" is structured on spacial designs which develop into kinetic phrases. Each phrase begins with a design and ends with a new design which is also the beginning of the next phrase. The choreographer agrees with Arnheim's theory that one first perceives visually, then kinesthetically, and it is the visual pattern that evokes an audience's response.¹ The emphasis of this dance is a cycle of action and rest which is related to Merce Cunningham's theory of motion and repose.

The idea for this dance and its relation to the cycle of nature grew out of the choreographer's identification with the concept of nature in Edsel Ford's poetry. The writer believes that many of Ford's poems present summer as a time when one is aware of the fulfillment and the mystery of nature's life cycle. "Summer Run" was chosen as a title because it suggests the special nature of the season which is the fulfillment of the rebirth of spring and which will pass into the dying autumn.

¹ Rudolf Arnheim, Art and Visual Perception (Berkeley: University of California Press, 1954), p. 400-401.

The gold, purple, and green of the costumes are colors found in nature. The bands of contrasting colors are used to give a primitive, ritualistic effect.

The music, "Toccata for Percussion Instruments," by Chavez has, to this choreographer, a ritualistic and mysterious quality. Because of the mixed and almost indiscernible meter of the music, it supports but does not detract from the dance.

The lighting design uses bright "realistic" lighting in two sections of the dance to emphasize the fact that although the movement is abstract, the performers are human. In the two other sections, the lighting is "non-realistic" to support the designs which are intended to have restless and mysterious, serpentine qualities.

"SUMMER RUN"

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by

Georganne S. Thomas

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A Thesis Submitted to
the Faculty of the Graduate School at
The University of North Carolina at Greensboro
in Partial Fulfillment
of the Requirements for the Degree
Master of Fine Arts

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1971

Approved by

Virginia M. Moore
Thesis Adviser

APPROVAL PAGE

This thesis has been approved by the following
committee of the Faculty of the Graduate School at The
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Aug. 19, 1971
Date of Examination

TOCCATA FOR PERCUSSION INSTRUMENTS

by
Carlos Chavez

Section I - Allegro - 4 minutes and 25 seconds
Transition - Silence - 3 seconds
Section II - Largo - 3 minutes and 25 seconds
Section III - Silence - Allegro - Largo - 2 minutes
Section IV - Allegro - 3 minutes and 15 seconds

Recording: UR 134, Urania Record Corporation, 160 Passaic
Ave., Kearny, New Jersey.

Score: Copyright 1954 by Mills Music, Inc., New York,
New York. Available from Belwin, Inc., Rockville
Centre, Long Island, New York.

ACKNOWLEDGMENTS

Sincere thanks are given to Miss Virginia Moomaw for her guidance as academic adviser and to Richard Aldridge for his assistance in splicing the film. Special appreciation is extended to the choreographer's husband, James Thomas, for filming the thesis and for his loving patience and understanding during the preparation of this dance and his constant faith in the choreographer's work. The choreographer expresses fond remembrance to the memory of Edsel Ford's faithful friendship, for the beauty and inspiration of his poetry, and for his deep capacity for human understanding.

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A DISCUSSION OF THE CHOREOGRAPHY
OF "SUMMER RUN"

" . . . art is a reflection and thus an analysis of the world the way it presents itself to us."¹ This statement is the basis of the choreographer's approach to "Summer Run." The general structure of the dance does not use a single overwhelming climax, but rather follows a cycle of activity and rest. The building of a dance to one grand climax seems melodramatic and is appropriate for dances which have more emotional content. Merce Cunningham expresses this point of view when he says,

Now I can't see that crisis any longer means a climax, unless we are willing to grant that every breath of wind has a climax (which I am) but then that obliterates climax, being a surfeit of such. And since our lives, both by nature and by the newspapers, are so full of crisis that one is no longer aware of it, then it is clear that life goes on regardless. . . .²

The choreographer feels that life is a cycle of tension and relaxation, crisis and calm, action and rest and

¹Toby Mussman, "Literalness and the Infinite," Minimal Art: A Critical Anthology, ed. Gregory Battcock (New York: E. P. Dutton and Company, Inc., 1968), p. 236.

²Ibid., p. 280, citing Merce Cunningham, trans/formation, No. 1, 1952.

that the theory of motion and repose is parallel to the cycle of nature. This is based on the writer's personal philosophy that all things in the universe have a cosmic unity. The time of birth and death are arbitrary. Life ends with death--rest, the dying away of the motion of pulse and breath. The awareness of the cycle of nature and its seasonal changes was strongly influenced by the poetry of Edsel Ford. He often wrote of the fulfillment and mystery of summer, and the choreographer was influenced by the qualities of summer which Ford presented.

"Out of spring the summer hush was born," and " . . . Now in the shadows where small wild things slept / They lift their eyes and quiver in the dust."³ suggest to the writer restless, waiting, dream-like qualities. These are the qualities which the choreographer feels Section Three of "Summer Run" evokes; yet, there was no conscious intent to evoke these qualities. In the third section, the choreographer used alternating patterns of movement taken from the first two sections and used silence instead of music. The original material from these first two sections was manipulated and varied rhythmically for this third section with

³Edsel Ford, "The Summer Hush," The Manchild From Sunday Creek (Dallas: The Kaleidograph Press, 1956), p. 40.

the introduction of only a small amount of new material. The choreographer sensed that once the other sections were completed, the third section would naturally evolve. In fact, it took only two hours to choreograph and teach this third section. The work was done intuitively and without notes.

Throughout "Summer Run" the choreographer attempted to evoke nature responses: the flitting of birds, the summer breeze, and the slow coiling and uncoiling of snakes. In the first section of the dance, the three dancers run upstage, then downstage with their arms and heads lifted high. This movement was intended to create the feeling that the displacement of their bodies created a breeze. In the same section the three dancers, grouped closely together, skip and turn in a circle as if flocking together for protection. In the second section of the dance, the serpentine movement on the floor is intended to evoke the quiet quality of slithering creatures who surprise one with their appearance.

Suspense, like the anticipation of a summer storm which is suddenly broken by the rain, appears at the end of the second section as the two dancers slowly reach out and are surprised by the sudden and unmoving appearance of the other three dancers. The fulfillment of summer is activity,

the suspense of what is to come, and the inactivity that follows. In the last section of the dance comes the fulfillment of activity with all five dancers performing lyrical and percussive movements in high and low levels, diagonal and curved floor patterns, curved and angular designs. These images of nature were motivations for the choreographer and in no way were intended to be interpreted literally, for any dance evokes different responses in different people.

In a further attempt to evoke the qualities of summer, the choreographer designed a lighting plot that would provide "realistic" lighting for the first and last sections and "non-realistic" lighting for the second and third sections. The lighting design combined the McCandless System with a third instrument and side lighting.

Since the cycle of nature is an actual process, the choreographer wanted to begin and end the dance with "realistic" lighting that would emphasize the three dimensional human form of the dancers. Beginning and ending with "realistic" lighting also emphasized a completed cycle. In the second section, green light is used because of its symbolic, mysterious quality. It also suggests a world in which creatures move close to the earth and grass. The lighting is "non-realistic" because it distorts the natural

color of the dancers and decreases the three dimensional appearance. In the third section, a twilight quality is created by dimming all lights and by using a blue spot directly over the upstage right area where the three dancers generally move. A green spot is also used over the two dancers who generally remain downstage left. Three dancers enter from dimly lighted corners at the beginning of the third section. By moving out of the unknown darkness, they emphasize the shadowy, restless quality that is intended to evoke suspense. Because of the color and the overhead position of the green and blue spots, this lighting distorts the three dimensional form of the dancers and is considered "non-realistic."

The choreographer believes that life is a ritual in its cyclic evolution from birth to death. Bejart says, ". . . All the world is a unity. All dance is a unity. . . . Each person, too, is a unity."⁴ The choreographer agrees with this belief, as well as with Bejart's idea that dance is ritual and a fundamental activity of human beings.⁵ In reflecting on the creation of "Summer Run," the

⁴Norma McLain Stoop, "Maurice Bejart: Translator of Our Time," Dance Magazine, XV (January, 1971), 43.

⁵The Talk of the Town, "Bejart," The New Yorker, XLVI (February 6, 1971), 24.

choreographer did not deliberately decide to use the theory of motion and repose or ritualistic elements. In working, she felt the urge to make the dance ritualistic and believes that this was a result of her personal philosophy. Man has used ritual to please the gods, to worship, and to embrace the joy of life. From what man has received, he offers a part of it to others and to God through ritual so that the cycle is completed. Ritual suggests that which is universal: life that has been, is, and will be. In the first section of the dance, there is a great deal of repetition of angular design, particularly in the use of the flexed hands and diagonal floor patterns. This repetition and the use of an even rhythm throughout the dance are characteristics of ritualistic movement.

The emphasis on design as the primary communicative element throughout the dance relates to Arnheim's conclusion that " . . . every visual pattern is dynamic." and that "Seeing is the perception of action."⁶ In planning "Summer Run," the choreographer decided to base the dance on angular and curved designs which would be introduced in separate sections, then integrated in the final section. The emphasis

⁶Rudolf Arnheim, Art and Visual Perception (Berkeley: University of California Press, 1954), p. 6.

in the first section was to be based on the percussive quality of angular design; in the second section, on the sustained quality of curved design. This created an ambiguity concerning whether the main emphasis was on design or quality of movement. As the choreographer worked, she discovered that even a static design created a dynamic quality. For example, in Section Two the dancer who is standing encircles the other dancer's legs with her arms. The spectator is more aware of this circle because he sees the arms gradually move to form a circle around the legs, which are not moving. He sees the diagonal line of the standing dancer's body opposed to the straight lines made by the other dancer's legs. The diagonal line is broken at the last moment by a rotation of the head which produces a playful quality as the dancer peeks around the legs. By placing the emphasis on design, it was possible to clarify the choreographic intent and let the qualities evoked by design be of secondary importance.

Arnheim explains that one first perceives an object visually and that a kinesthetic response occurs as a result of perceiving visual tension.⁷ Therefore, kinesthetic sensations (which are often assumed to be the first way one

⁷Ibid., pp. 400-401.

responds to movement) " . . . are a secondary reinforcement, a kind of sympathetic resonance, which arises sometimes, but not necessarily always, in the neighboring medium of muscle sense."⁸ An extreme elevation is often exciting to an audience. For a moment a designed body is suspended in space and appears weightless; thus, the audience may become kinesthetically aware of the control that is required to perform such a movement. Near the end of Section One of "Summer Run," the three dancers cross the stage on diagonals with leaps, and for a moment all the movement seems to be carried into the air, the lines of legs and arms reaching forward and backward, creating visual tension.

Unity in "Summer Run" is achieved through the use of design in the last section. This section integrates and unifies all the curved and angular designs that were established in the first two sections. Transposition is used often. For example, in Section One the dancers tap the outer side of the flexed wrists together, creating a "v" with the hands. At the beginning of the last section, the two dancers who performed curved designs in the second section begin in a shoulder stand. With legs straight and flexed feet turned out, they tap their heels together, then open

⁸Ibid., p. 401.

the legs and point their toes to form a "V" with their legs. This is an example of transposition from one part of the body to another part. The choreographer also uses the transposition of one kind of design from one dancer to another, varying the established pattern of having the same three dancers perform only angular design, while two others perform only curved design. This latter use of transposition produces unity in group patterns where phrases consist of curved and angular movement thoroughly integrated within the phrasing. The same is true of the use of level in that specific levels were assigned to specific dancers and sections of the dance. In Section One the dancers are at a middle level or use some elevation which allows full use of the limbs to create angular lines. In the second section, the dancers rotate around their own axes in rolls or entwine their limbs to retain a curved design and are restricted to floor movement. In the final section, all dancers move on all levels from floor movement to elevation.

The overall structure of the dance follows the pattern of motion and repose due to the choreographer's philosophy that life is a cycle of crisis and calm. The last section of the dance is an example of motion and repose. Since the third section is performed in silence, the five dancers are

posed in their final designs. When the music for the last section begins, they burst into fast movement that covers most of the stage space. The phrase ends with everyone sitting on the floor moving only the arms in sharp staccato thrusts. One by one, each dancer spirals to stand and begins a locomotor pattern. When all the dancers are moving, the phrase develops into unison locomotor movement. The phrase ends with four dancers standing and one sitting; while, the movement is in the arms only, at first sustained, then staccato. Never is there complete rest, for there is always movement in a body part, in a single dancer, or in the entire group.

The concept of ritual and cosmic unity are evidenced by the fact that the last section of the dance begins and ends with the same dancers in approximately the same designs. Just as life ends, the dance ends with a dying away of motion, a final breath, and stillness, but the dancers are posed as if to begin again a new cycle.

The choreographer found that in completing the last section of the dance that a seemingly endless supply of movement material had grown out of the basic design themes which were stated in the first two sections. Developing from a cycle of motion and repose, the dance seemed to evolve naturally into a ritual of dynamic design.

FILMING TECHNIQUE

The choreographer chose to use film rather than notation as a method of recording the thesis because of the nature of the dance. Since design was the primary element in the dance, it was felt that filming would give a more immediate visual record of space and body design.

A Fairchild 900 motion picture camera was used. It was chosen because of its availability at the most convenient time for filming, because it is electric, and because it holds one-hundred foot rolls of film. The camera has a self-contained power source (battery) so that it had to be stopped only once to change film, rather than several times as must be done with a manually wound camera. Because it holds one-hundred foot rolls of film, this gives the advantage of only having to splice the film once, approximately midway through the dance.

The Fairchild 900 is a standard eight millimeter camera which operates at a speed of sixteen frames per second. Double eight millimeter, Tri-X, black and white film was used. This film has a speed of ASA 160. The lens aperture which was used was f2.8.

A one-hundred foot roll of double eight millimeter film will run for about seven minutes on one side; it is then reversed and the other side of the film is used for the same length of time. The film was custom developed by a non-Kodak process in High Point. Richard Aldridge of WUNC-TV edited and spliced the film under the direction of the photographer, James Thomas, and the choreographer.

To insure success of the filming, it was necessary to consult the University Physical Plant electrician. It was determined that the dance studio, where the thesis was filmed, was wired so that an estimated 3,900 watts could be used for a long period of time. The lighting consisted of twelve one-hundred and fifty watt reflector lights on the ceiling of the studio. Four one-hundred and fifty watt PJ Spots were positioned behind the first and third legs on stage left and behind the second and fourth legs on stage right. To provide additional light, three five-hundred watt photography floods were borrowed from the photography studio in the University Art Department. These larger instruments were actually Fresnel spotlights with a typical molded Fresnel lens and incandescent lamp. They were adjusted to flood focus in order to get the widest beam spread. These lights were positioned on stage left behind the first and fourth

legs and on stage right behind the third leg. To obtain maximum light intensity, none of the instruments were gelled and all lights were used full up throughout.

The camera was placed on a tripod at the center and extreme back of the lower studio. This was approximately sixty feet from center front. This distance was necessary in order to keep the entire stage in view at all times.

The photographer took a direct light reading from a dancer's face, then took another reading three feet away. The reading could not be taken automatically with the camera from the filming position due to the "dead space" between the camera and stage.

To achieve the effect of lights coming up at the beginning of the dance, the filming was begun with the camera diaphragm set at 16.0. Then it was slowly opened to 2.8 which was the f stop used throughout the filming. This technique was reversed at the end of the dance. To make splicing easier, this fade-in, fade-out effect was used before and after the film was reversed. The second half of the filming picked up movement of the first half of the dance to offer greater selectivity during splicing. Because the filming had to record all movement on stage at all times, no other special photographic techniques were employed.

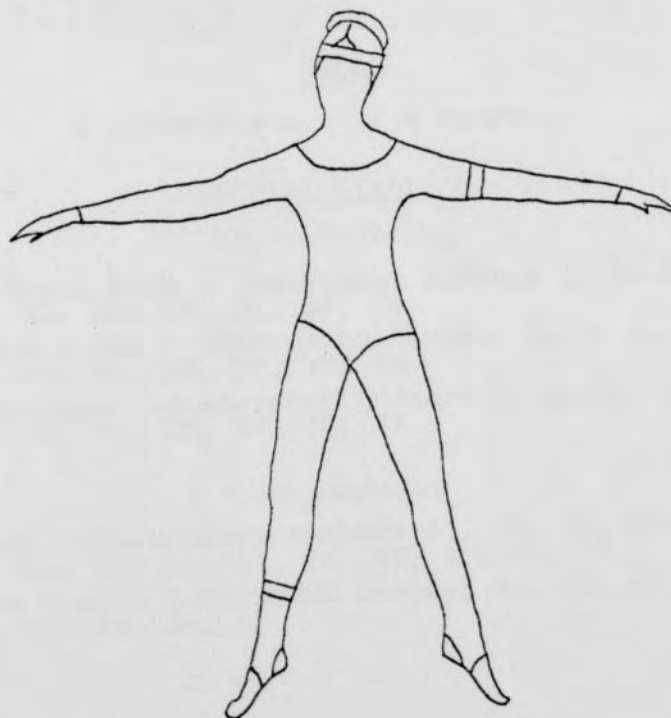
COSTUMES

All five dancers wear tan tights and long-sleeved, scoop neck leotards of various colors. All wear 1 1/2" bands of grosgrain ribbon around the forehead, on the left upper arm and on the right lower leg.

Dancer A - gold leotard, purple bands
Dancers B, C - purple leotards, green bands
Dancers D, E - green leotards, yellow bands




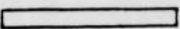


The dancers wear their hair pulled straight back from their faces and worn in a bun high on the back of the head.

Dancers A, B, C first appear in Section I
Dancers D and E first appear in Section II



LIGHTING DESIGN

Lighting Symbols

-  - Light stand holding 6" Lecos
-  - 6" Fresnel
-  - 6" Leco
-  - 8' x 8" Strip lights or borders containing eight 150 watt PAR Floods
-  - Special spots (Fresnels) focused straight down
-  - Special areas

Gels

R = Roscelene C = Cinemoid

General Lighting

Front Lighting

- R 825 - No Color Pink - Instrument numbers 1, 2, 4, 7, 16, 19, 22, 24, 28, 31, 34, 36
- R 805 - Light Straw - Instrument numbers 3, 5, 8, 10, 14, 17, 20, 23, 26, 29, 32, 35
- R 849 - Pale Blue - Instrument numbers 6, 9, 11, 12, 13, 15, 18, 21, 25, 27, 30, 33

Side Lighting

- C 3 - Straw - Instrument numbers 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72
- R 849 - Pale Blue - Instrument numbers 41, 42, 45, 46, 48, 49, 51, 53, 54, 55

Specials

C 21 - Pea Green - Instrument numbers 39, 40, 43, 44, 47,
50, 52, 56, and 37 (Area 13)

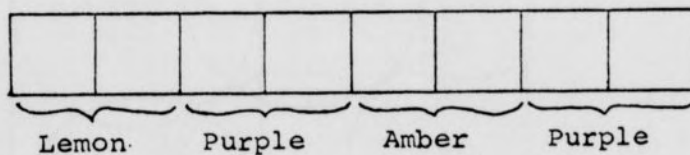
R 849 - Pale Blue - Instrument number 38 (Area 14)

Cyc Lighting

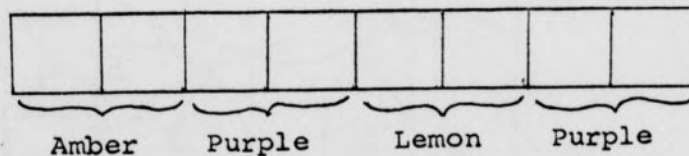
A white cyc is used behind a white scrim. Each of the four sets of strips and four sets of borders are gelled in the arrangement illustrated below. (Numbers 68-74)

Gels: R 806 - Medium Lemon, R 846 - Medium Purple,
C 4 - Medium Amber

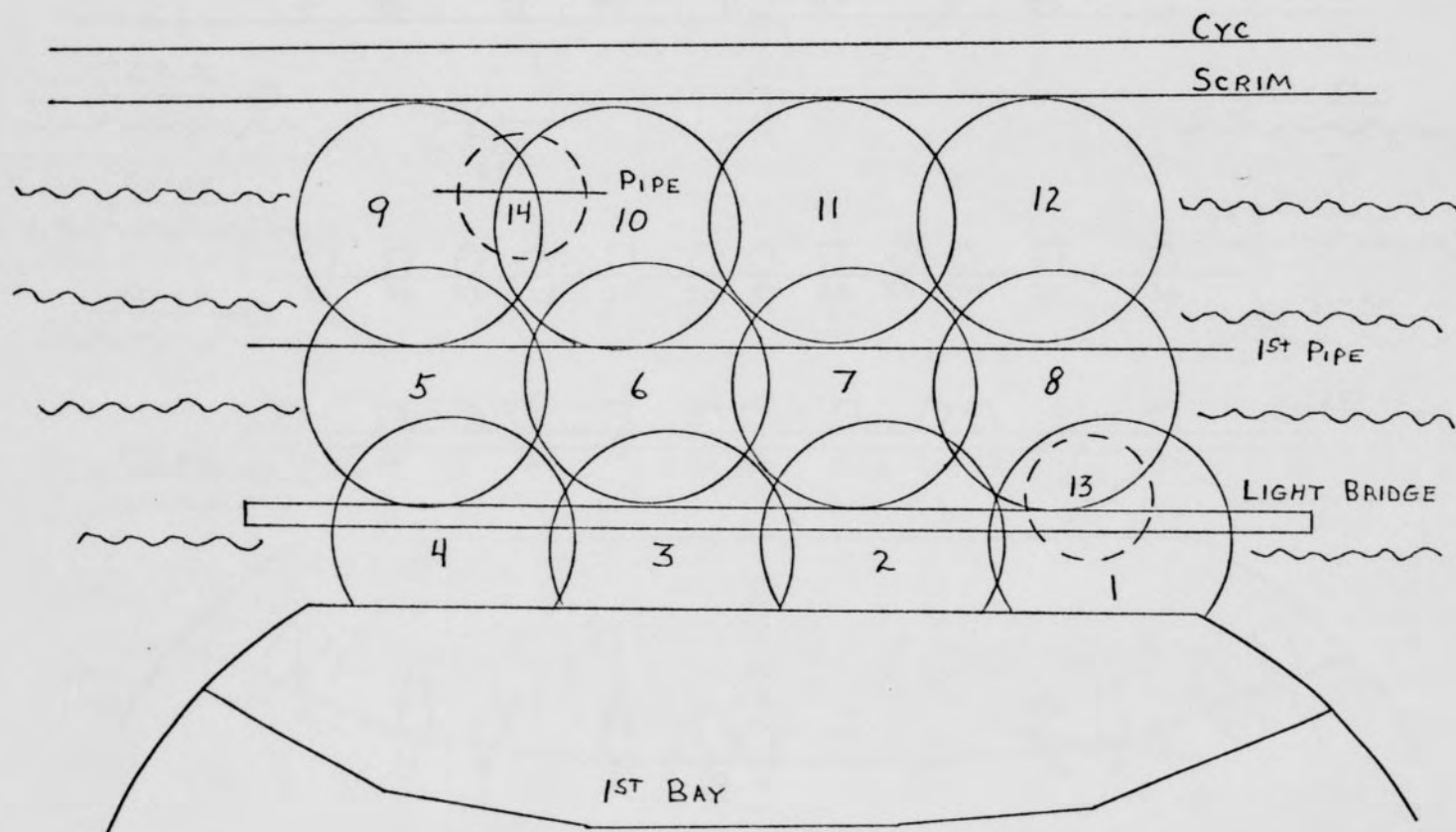
Borders -



Strips -

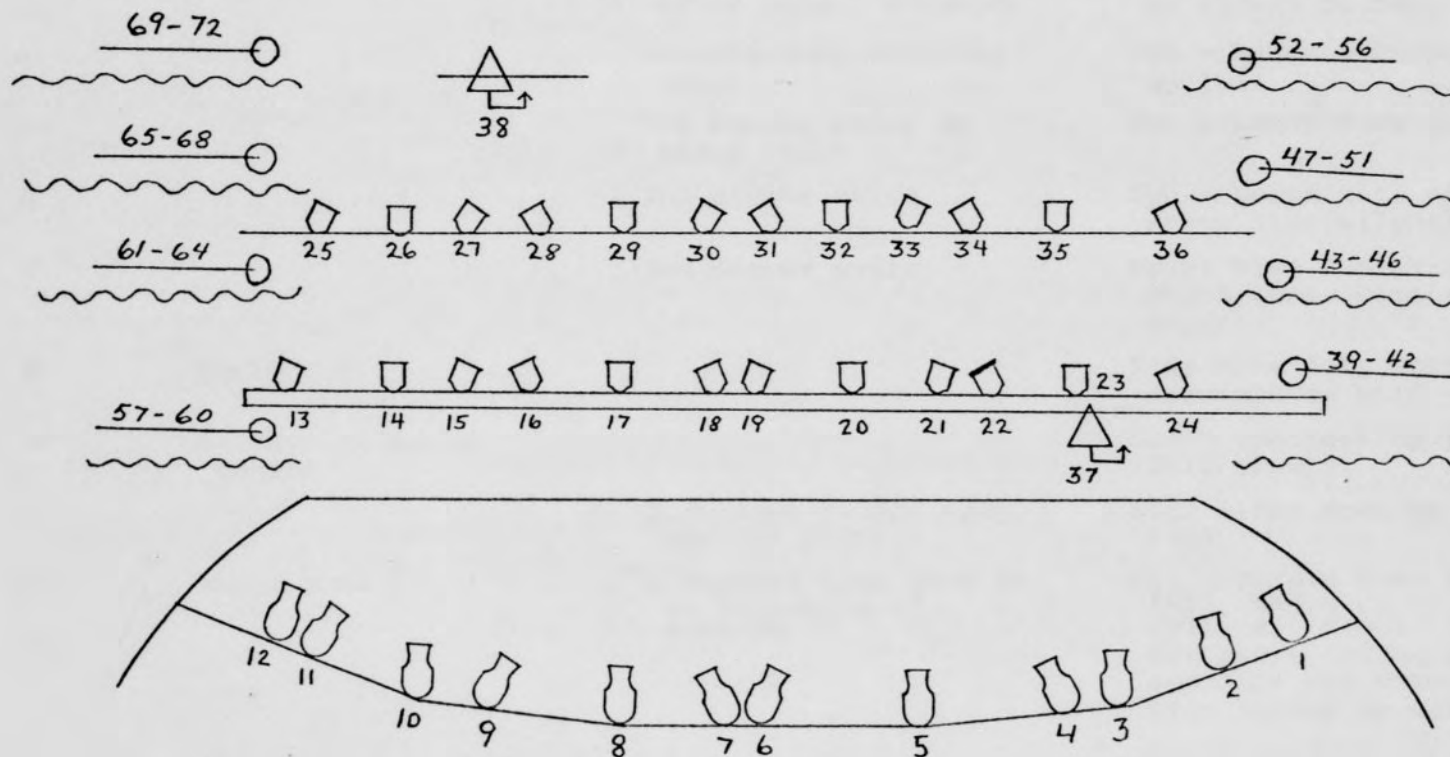


STAGE AREAS - TAYLOR THEATRE



LIGHTING PLOT - TAYLOR THEATRE

	77	78	79	80	
	73	74	75	76	



LIGHTING CUES

<u>Number</u>	<u>Music</u>	<u>Cue</u>	<u>Lighting</u>
1		Curtain up moderately fast	General lights up moderately
2	Music for Section I begins	Curtain is up	General lights up full
3		2 dancers move upstage after unison movement	Cyc - Lemon & Purple up slowly to half
4		Dancers skip circling stage	Cyc - Lemon & Purple up full
5		1st dancer exits up stage right	Cyc - Lemon dims out
6		2nd dancer exits	Cyc - Lemon out, side straw dims slightly
7		3rd dancer exits	Front blue & pink out, Front straw dims to half
8	Music ends		Side blue out, Green specials up half
9	Section II music begins		Green specials up 3/4 full slowly
10		2 dancers tassle arms upstage right	Side straw down to 1/4 full
11	Music ends	2 dancers same pose as at beginning of Section II	Cyc - Purple dims to 3/4 full, Lemon up to 1/4 full, all front lights out cross fading Green specials out & general side lights up but dim

LIGHTING CUES (Continued)

<u>Number</u>	<u>Music</u>	<u>Cue</u>	<u>Lighting</u>
12	Silence for Section III	2 standing dancers move toward center	Specials for areas 13 & 14 up half
13		Same 2 dancers move upstage right	Cyc - Purple & Lemon up to half
14		Dancers hold pose	All general lights start up
15	Section IV music begins		Cyc - Lemon & Amber up to half quickly as general lights go up to full
16		Continuous with Cue 15	Cyc - Lemon & Amber full
17		2 dancers on floor start roll downstage	Slow general fade out with areas 1,7,8,10 fading slower than others
18	Music ends	Dancers still in final pose	Areas 1,7,9,10 out moderately fast

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